

# HIS 239 Tyrants and Tunesmiths: Opera, Politics, and Society in Modern Europe

Spring Semester 2012

Tuesday and Thursday 12:45-2:05

Bucksbaum #242

## COURSE INFORMATION

Dr. KKK S..Tc 0mo7 8.3rdw 044 (d 0.20r.)5.(K)G1.887 (Se8)15.7 2esKOKKKKKo7 -1.T02.5 (4)-1.e02.5r.(i)13.7fd.H  
nineteenth and twentieth century analyze a range of sources from personal letters to staging sketches, newspaper articles, aesthetic treatises, political rants, musical scores, costumes, libretti, and poetry. The course also includes DVD viewings of several works and a field trip to the Chicago Lyric Opera's production of Verdi's .

Course requirements are comprised of regular, active, and thoughtful participation during discussions, three brief response papers and one optional rewrite, and a final, peer-reviewed presentation on a musico-political topic of students' own devising. Please note that no particular training or expertise in music is required for this class. Curiosity is a great place to start.

## REQUIRED TEXTS

Jane Fulcher, (Cambridge  
University Press, 1987/2002) ISBN: 0521529433 - paperback

Christopher McIntosh,  
(Tauris Parke, 1982/2003) ISBN: 1860648924 - paperback

Solomon Volkov,  
(Alfred A. Knopf, 2004) ISBN: 0375410821 - hardcover

## AND GRADING

Although introductory lectures provide the broad historical context for each of the units which we explore, this class otherwise is conducted like a seminar. Our meetings center around discussion of

assigned readings and viewings, and it is through the free and open exchange of ideas that we all benefit the most from the class.

You are expected to attend class regularly, except in case of dire emergency, and with the reading materials in hand. Please note that by definition every absence from class has a negative impact upon the overall quality of our conversations. Your grade will be impacted accordingly. After two uncommunicated absences you will receive an F for the participation portion of the course grade. After three uncommunicated absences you will fail the course entirely.

At the end of the France, Germany, and Soviet Union units for the class, I will circulate an essay topic for a paper of roughly five pages in length. You may **choose two of the three papers** and are expected to write a carefully-crafted response paper analyzing the material which we have covered in readings, discussions, and viewing for that unit only. You also have the **option to rewrite one** of the two papers for an averaging of the two earned grades. Finally, the Italy unit with which our field trip to the Chicago Lyric Opera is associated involves a shorter **performance review paper** required of everyone.

At the end of the semester, each student will be responsible for a **peer-reviewed presentation** of roughly 12 minutes in duration on a substantive, carefully-researched topic of your own devising, developed in consultation with me. Each presentation is expected to take into account political and social context as well as musical style and to incorporate a discussion of one or more of the broader issues raised during the semester. An annotated bibliography recording the research sources for your presentation is also required.

Finally, in this course we also enjoy the added resource of a writing mentor, Briel Waxman. You are

**required** to consult with Briel at least once over the course of the semester. For Table 10.9.3 (L)-1.8 (r) (6) (5)-D

Your overall grade will be calculated according to the following formula:

course participation                      59 %

Feb

**PART III      ITALY**

Mar 8      LECTURE:      and Verdi's "Triangle Trade"

